

The approach

Hold Still

Heidi Bucher
Hana Miletić
Rachel Whiteread

6 September - 25 October 2025

Preview: Friday 5 September, 6-8pm

The Approach is pleased to announce *Hold Still*, a group exhibition with Heidi Bucher, Hana Miletić and Rachel Whiteread. Spanning generations and diverse material approaches, the three artists are brought together through a shared sensitivity to surface, memory and the quiet residues of human presence across both public and private realms. Whether through textile, cast sculpture, or latex skin, each practice engages with acts of recording and translation—gestures that slow time and foreground the intimate traces of human activity that get left behind. *Hold Still* offers a sustained meditation on the architectures of care, containment and the fragile line between absence and form.

Brussels based **Hana Miletić's** practice begins in observation—of everyday urban environments, unnoticed gestures and provisional repairs that form her ongoing series *Materials*. Translating these informal interventions into meticulously handwoven textiles, Miletić positions weaving as both a material and conceptual act of 'care and repair'. Each work captures the friction between the personal and the infrastructural, where mending becomes an act of quiet resistance. The largest work in the exhibition from her *Materials* series is a woven composition that takes its form from a boarded up commercial unit situated on the nearby Bethnal Green Road. In the context of *Hold Still*, her practice draws attention to the unnoticed patterns that structure our environments, transforming them into slow, deliberate records of attention.

British artist **Rachel Whiteread** has built a sculptural vocabulary grounded in the act of casting absence. By taking impressions of the negative spaces of domestic objects and interiors—such as bookshelves, mattresses, notice boards, and even entire rooms—Whiteread makes voids visible. Her forms hover between the monumental and the spectral, revealing the emotional and spatial memory embedded within architecture. Often rendered in concrete, resin and rubber, her works are both solid and elusive, holding still the fleeting traces of everyday life. More recently Whiteread has begun to work with papier-mâché, as can be seen in the works in *Hold Still*, which have been produced from a composite of salvaged scrap paper collected from the artist's home and studio. Turning her attention to this more delicate, ephemeral medium to echo the forms of everyday objects or architectural elements, Whiteread emphasises absence and the traces of human presence through textured, ghostly surfaces. Lingering between the preservation of form and feeling, her works exist at the edge of disappearance.

The late Swiss artist **Heidi Bucher's** immersive latex casts, produced during the 1970s and 80s, are acts of reclamation and release. She referred to her process as "skinning"—peeling away walls, floors, and fixtures to create haunting, pliable membranes that retain every architectural imprint. These works serve as both documentation and exorcism, especially in relation to domestic or institutional settings marked by repression or control – proof that even the most rigid structures can be undone. Many of the fragments featured in *Hold Still* would have originally been part of a larger composition. Included in *Hold Still* are pieces originating from a wall or floor of the *Herrenzimmer* [gentleman's room], *Ahnenhaus* [ancestral home] and from the *Borg* [Heidi's studio at a former butcher shop in Zurich]. These haunting fragments, some of which have been brushed with her iconic mother of pearl pigment, preserve not only the geometric patterns of parquet or tile, but also the imprints of decades of habitation. Through her ritualistic process, Bucher transformed surfaces into vessels imbued with memory and psychic residue. Within *Hold Still*, her work resonates as a deeply physical response to that which remains.

Throughout *Hold Still* the works of Miletić, Whiteread and Bucher perform acts of translation via materially rich, often labour-intensive processes. The exhibition becomes a space where the personal and architectural intertwine, inviting the viewer to pause and encounter the forms not as static objects, but as an imprints, echoes or repairs.

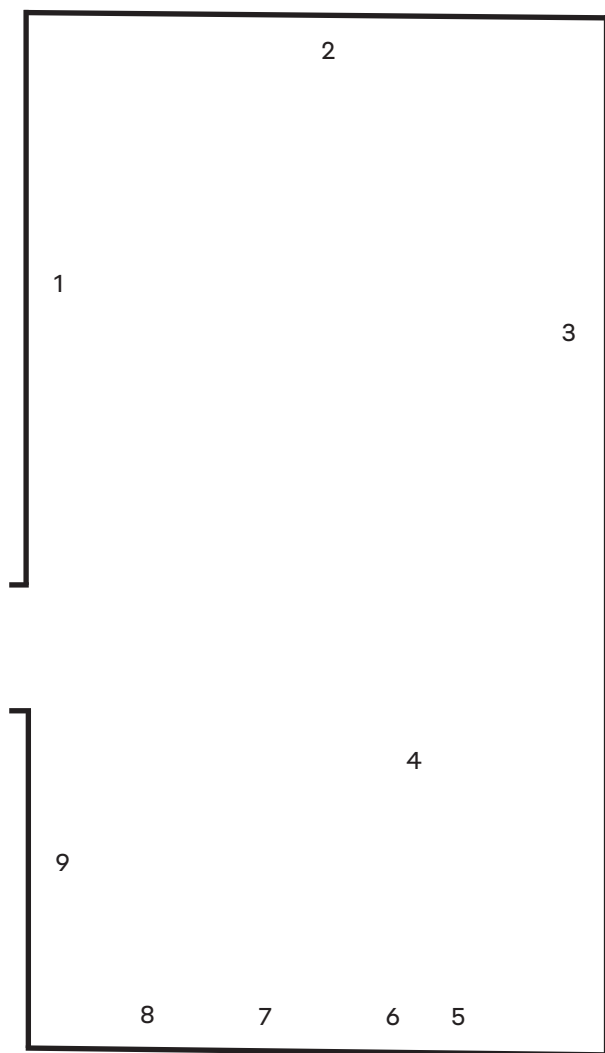
Heidi Bucher (b. 1926, Winterthur, CH; d. 1993, Brunnen, CH). Major solo exhibitions include: MCAD Manila, Manila, Philippines (2024); Red Brick Museum, Beijing, China; Art Sonje Center, Seoul, Korea (both 2023); Muzeum Susch, Switzerland; Kunstmuseum Bern, Switzerland (both 2022); Haus der Kunst, Munich, Germany (2021); Parasol Unit, London, UK (2018); Swiss Institute Contemporary Art, New York (2014); Migros Museum für Gegenwartskunst, Zurich, CH (2004); Kunstmuseum Thurgau, CH (1993); Kunstmuseum Winterthur, CH (1983); Galerie Maeght, Zurich, CH (1981, 1979, 1977); Galerie Numaga, Auvornier, CH (1979); Esther Bear Gallery, Santa Barbara, CA, USA (1973); Los Angeles County Museum of Art, CA, USA (1972). Selected group exhibitions include: Frankfurter Kunstverein, Frankfurt, Germany; Draiflessen Collection, Mettingen, Germany; Sigmund Freud Museum, Vienna, Austria; Migros Museum für Gegenwartskunst, Zurich, CH (all 2024); Kunsthall Tübingen, Tübingen, Germany (2023); Kunstmuseum Luzern, Switzerland (2022); Nottingham Contemporary, Nottingham, UK (2018); Institute of Contemporary Art, Miami, USA (2017); la Monnaie de Paris, Paris, France, touring to National Museum of Women in the Arts, Washington, USA (2017); and Arsenale, Venice Biennale, Venice, Italy (2017); among many others.

Bucher's works are part of public and private collections, including the Hammer Museum, Los Angeles, USA; Kadist Art Foundation, Paris, France and San Francisco, USA; Migros Museum für Gegenwartskunst, Zurich, CH; Centre Pompidou, Paris, France; Kunstmuseum Winterthur, Winterthur, CH; Metropolitan Museum of Art, New York, USA.

Hana Miletić (b. 1982, Zagreb, HR) lives and works in Brussels, Belgium. Her recent solo exhibitions include Foundation Walter & Nicole Leblanc, Brussels, BE; MIT List Visual Arts Center, Cambridge, MA (both 2024); Kunsthalle Mainz, DE (2023); Museum of Modern and Contemporary Art, Rijeka, HR; MUDAM Luxembourg (both 2022); Bergen Kunsthall, NO (2021); and WIELS, Brussels, BE (2018). She will be included in the Bukhara Biennial 2025, curated by Diana Campbell. Selected group presentations include: Dhaka Art Summit, Dhaka, BD (2023); Manifesta 14, Prishtina, XK (2022); the 13th Sharjah Biennial (2017) and has been exhibited in group survey exhibitions at institutions including Antenna Space, Shanghai, CN; Kunsthalle Wien, Vienna, AT; Talbot Rice Gallery, Edinburgh, UK; Museum of Contemporary Art, Zagreb, HR; among many others.

Miletić's work is in the permanent collections of Amsterdam Museum, Amsterdam; Flemish Parliament, Brussels; Frac Grand Large - Hauts-de-France, Dunkirk; Institut d'art contemporain (IAC), Villeurbanne/Rhône-Alpes; Kadist, Paris; KANAL Pompidou, Brussels; MAK Museum, Vienna; M Museum, Leuven; MUDAM, Luxembourg; MuHKA, Antwerp; Museum of Contemporary Art (MSU), Zagreb; Mu.ZEE, Ostend; Stedelijk Museum, Amsterdam; Susch Museum, Susch. In 2021 Miletić was awarded the Bâloise Art Prize.

Rachel Whiteread (b. 1963, London, UK) lives and works in London. She studied painting at Brighton Polytechnic and sculpture at the Slade School of Fine Art. Whiteread won the Turner Prize for her public sculpture *Untitled (House)*, 1993 and represented Great Britain at the 1997 Venice Biennale. Major solo exhibitions include Goodwood Art Foundation Chichester, UK (2025); Galleria d'Arte Moderna e Contemporanea (GAMEC), Palazzo della Ragione, Bergamo, Italy (2023); Georgia Museum of Art, University of Georgia, Athens, GA (2019-2020); Tate Britain, London, England; 21er Haus, Museum für zeitgenössische Kunst, Vienna, Austria; National Gallery of Art, Washington, DC; St. Louis Art Museum, St. Louis, MO (2017-2019); V&A Museum of Childhood, London, UK (2017); Museo d'Arte Moderna di Bologna, Bologna, Italy (2014); and Armand Hammer Museum of Art and Culture Center, Los Angeles, CA; Nasher Sculpture Center, Dallas, TX; Tate Britain, London, UK (2010). In 2019 Rachel Whiteread was awarded a damehood for services to art as a part of The Queen's Birthday Honors List, which awards people across the United Kingdom for outstanding achievements.

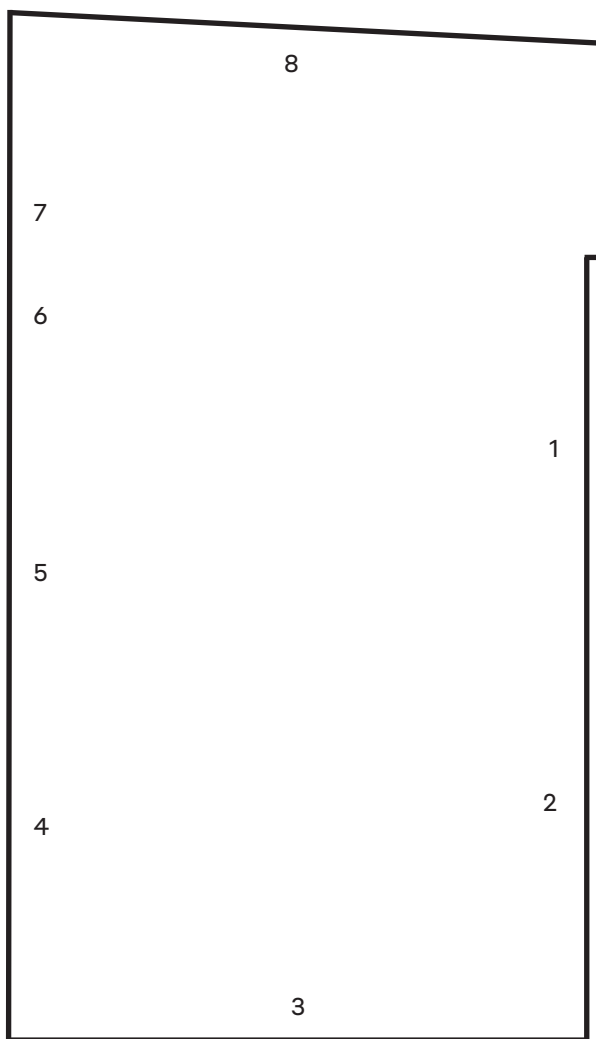


Main gallery

1. Rachel Whiteread
Untitled (Blue Notes) I, 2022
Resin and steel
95 x 65 x 8.5 cm
2. Hana Miletić
Materials, 2025
Hand-woven and UV-printed textile (black cottolin, black mercerised cotton, black organic wool, black repurposed polyester, black rubberised linen, bright yellow cotton, fluorescent green organic wool, lime green organic cotton, neon green cotton cord, variegated black acrylic, variegated green linen, white cotton, white mercerised cotton, and white peace silk)
283 x 440 x 15 cm
3. Rachel Whiteread
Untitled (Blue), 2022
Papier-mâché and silver leaf
85 x 161.5 x 8.5 cm
4. Hana Miletić
Materials, 2023
Crocheted textile (amber orange raw cord, carrot orange organic linen, metal wire, orange organic silk, and pale orange organic wool)
185 x 36 cm
5. Heidi Bucher
Untitled, 1979
Latex, textile and mother-of-pearl
Framed: 74 x 56 x 5cm
6. Heidi Bucher
Untitled, 1979
Latex, textile and mother-of-pearl
Framed: 74 x 55 x 4.5cm
7. Heidi Bucher
Parkett [Ahnenhaus], 1981
Latex, textile
Framed: 138.7 x 90.5 x 5cm
8. Heidi Bucher
(Blätzli) Floorpiece from the Herrenzimmer, 1978
Latex, textile and mother of pearl
Framed: 82 x 82 x 4 cm
9. Hana Miletić
Materials, 2023
Felted and hand-woven, silk-screened textile (beige organic raw wool, black repurposed elastic cord, black repurposed polyester, pale black organic raw wool, and pale grey organic raw wool)
73 x 40 x 20 cm

In the office:

Heidi Bucher
Obermühle (Ahnenhaus), 1980
Latex, cotton
Framed: 75.7 x 79 x 4 cm



The Annexe

1. Rachel Whiteread
Untitled (Night Drawing), 2018
Gouache and ink on papier-mâché
Framed: 89.3 x 74.8 x 8 cm
2. Hana Miletić
Materials, 2020
Hand-woven textile, (black felted wool, black mohair and silk, black organic cotton, black recycled nylon and black-painted organic raw wool)
27 x 24 x 2 cm
3. Heidi Bucher
Dress, 1978
Linseed oil, graphite, nacre on paper
Framed: 125.5 x 86 x 4 cm
4. Rachel Whiteread
Untitled (Night Drawing), 2018
Gouache and ink on papier-mâché
Framed: 75.8 x 73 x 7 cm
5. Hana Miletić
Materials, 2020
Hand-woven and Jacquard-woven textile (grey eri silk, recycled nylon, recycled plastic thread, shell white organic flax, white polyester, and white recycled silk laps)
32 x 23 x 5 cm
6. Heidi Bucher
Untitled, 1980
Photo-print with mother-of-pearl
Framed: 46 x 63 x 3.8 cm
7. Heidi Bucher
Untitled, 1980
Photo-print with mother-of-pearl
Framed: 46 x 63 x 3.8 cm
8. Rachel Whiteread
Untitled (Night Drawing), 2018
Gouache and ink on papier-mâché
Framed: 72.8 x 76.4 x 7 cm